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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.
SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual, during the summer, appear MONTHLY, until Saturday, October 10, when the weekly issues will be resumed.

The remaining regular summer MONTHLY issues will be published on Saturdays, August 15 and September 19.

THE BURLINGTON FOR JULY.

In the "Burlington Magazine" for July, Sir Lionel Cust continues his notes on pictures in the Royal collections devoting himself to two paintings by De Hoogh, one of which serves as a frontispiece. On the same page with the other "A Music Party" at Hampton Court is published a reproduction of a similar "Music Party on a Terrace" in the Borden collection in this city. W. R. Lethaby talks of "The Part of Sugar in the Creation of Mediaeval Iconography" and Roger Fry and Charles Vignier of the new excavations at Rhages and the so-called Samara faience. H. P. Mitchell discusses some Limoges Enamels by an Unidentified Master. G. T. Hill continues his notes on Italian Medals and Elsie Rosenberg

tells of some stone portrait heads at the Chateau Vieux at St. Germain. There is a fine color reproduction of the Chinese tapestry owned by Mr. Larkin, which is illustrated and described in this issue of the Art News. Mr. John Hungerford Poller writes of "Ancient Linen Garments," Egerton Beck of "Prelatical Crosses in Heraldry and Ornament" and Thomas Ashby of "Turner at Tivoli." The "Burlington" may be had of the American agent James B. Townsend at 15 E. 40 Street.

THE ART NEWS FORUM.

The letter of J. E. D. Trask, chief of the Fine Arts at the Panama Pacific Exposition, in reply to Mr. Charles Vezin, in re "the system of selection" at the coming Exposition, which we publish in this issue, is another proof of the fact that the art profession, both the wielders of the brush, burin and chisel, as well as art directors and dealers, regard the ART NEWS as the national art forum, and with the public as the jury, as the real art tribunal of the country. Another notable instance of the position and influence of the journal was the recent controversy between secretary Myers, of the Pennsylvania Academy and Messrs. Vezin and Howard Russell Butler, published in its columns. The parties interested through the ART NEWS more surely reached the art public, and placed their views and aims in permanent instead of in fugitive records, as would have been the case had the medium they selected been the daily press. The ART NEWS holds even balanced the scales of justice, allowing the weights of argument and evidence to rise or fall as they may, expressing at times an opinion, but usually allowing the public to record the final judgment. Such discussions make many things plain, clear and save many angry words and heartburns.

NO OFFENCE INTENDED.

The Association of American Painters and Sculptors, through its Secretary, Henry Fitch Taylor, complains that in a news article in our issue of May 23 last, repeating in substance details of the Association's meeting of May 18 last, already published in the New York "Press," "Tribune," "Herald," and, if we are not mistaken, in other dailies, "we intended to give" and "gave the impression" that there had been "Graft" and "Dishonesty" in the management of the Association's affairs, and further that in an editorial in the same issue, we "charged a scandal" in the Association's affairs.

While we are more than surprised to be informed that the feeling of the Association's officers have been wounded by our news article and editorial, written and published most innocently, we are entirely willing to state that we had no wish, motive nor idea of causing any offence. We were not and are not interested in any way, save as purveyors of art news, in the affairs of the Association and could not have had any possible intention to reflect upon it. We are therefore at a loss to understand how the said news article and editorial should have been so misconstrued, tender herewith our apologies to the Association, and express our ignorance or any "Graft" or "Dishonesty" in the conduct of its affairs.

"THE GILDER" CLAIMS CREDIT.

We quote from Town Topics of June 18, 1914:

"Art directors of the Philadelphia, Pittsburgh, Washington and Panama exhibitions are hurrying to answer more or less evasively the charges of favoritism in their shows, from which the non-politician artists have suffered so long. Not the least amusing feature of the situation is the knight-errant attitude of a painter-merchant and the editor of an art publication, who claim credit for starting the agitation, whereas my confrère, 'The Gilder,' has been sermonizing along identical lines for years. Both gentlemen are careful readers of my Art column, and should be willing to give credit where credit is due."

[While we cannot answer for Mr. Vezin, we cannot conclude from his several letters to the Art Directors of the Penna. Academy, Corcoran Gallery Director Trask at San Francisco and others, which we have had the honor of publishing, that he has had at any time any idea of arrogating to himself any credit for starting the recent agitation which promises good results, and we must disclaim for ourselves also, any such idea. The "sermonizing" of "The Gilder" may have psychologically influenced Mr. Vezin to inaugurate his crusade, and we feel sure he would not willingly withhold any credit due "The Gilder" or anyone else in the first agitation of the important question of Invitation and Jury exhibitions—Ed.]

"ICH DIEN"

A doughty knight was Charles Vezin
Whose standard proudly bore "Ich dien!"
No power on earth could make him swerve
From his bold battle-cry "I serve!"

No task too hard, no Trask too great
Could make this doughty knight abate
One tittle from his firm resolve
The Problem of the Ring to solve.

Sir Johned Trask and Lord McGuire
Had rasped his spleen and raised his ire;
For, in their Halls one could detect
But favored ones 'mongst the Elect.

All panoplied in burnished gold
Full many Squires and Knights right bold
Had knocked at either Hall in vain!
(Tho always asked to come again!)

And wearied with their wait without
Faint-hearted at their yearly rout.
Right glad they were, when Charles Vezin
Came to their rescue with "Ich dien!"

Serve well, Sir Charles! Swing high your blade!
Strike vested Power, be unafraid!
"L'etat, c'est moi!" must totter swerve
Before the righteous cry "I serve!"
Leo Mielziner.

THREE ARTISTS' ESTATES.

John La Farge, famous painter and a designer of stained glass, who died on Nov. 14, 1910 left a gross estate in New York of \$43,030, which his debts will reduce to \$599. Mr. La Farge, at the time of his death, lived in Newport.

His assets in this State were: Bank accounts, \$13; personal effects, \$18; proceeds from the sale in March, 1911, of statues and other works of art, \$22,637; proceeds from sale of library, \$1,550; money paid by Macmillan & Co. for the unfinished manuscript of "Gospel Story," \$900; proceeds from sale of letters, \$6,000; accumulated royalties, \$1,462; essay on "Stained Glass and Decoration," appraised at \$1,000.

The deductions were \$25,091 for debts and \$14,114 for the expenses of administering the estate and for commissions.

Mr. La Farge left nothing to the members of his family, but directed that his entire estate should go to his private secretary, Miss Grace E. Barnes. The value of the personal estate of Mr. La Farge, whatever situated, is \$41,804.

By the will of Joseph Lyman, artist, whose estate was appraised at \$136,531.09, Miss Helen Choate Pitman, adopted daughter of Mr. and Mrs. William G. Choate, of Wallingford, Conn., receives \$89,368.59. Mr. Lyman was her intended husband. Dr. Caleb Huntington Atwater, of Wallingford, receives \$10,000, as do three other cousins, including Huntington C. Atwater, of No. 191 Claremont Ave., New York.

Appraisal of the estate of Constant Mayer, the artist who died at his home in Paris, in 1911 shows a net value of \$80,016. A clause in his will provides that all the pictures which he had painted and did not bequeath to friends should be destroyed immediately following his death.

OBITUARY.

Samuel Isham.

Samuel Isham, Academician, portrait and figure painter and author of the best work on the History of American Art yet written, died suddenly on the golf links at Easthampton, L. I. from the bursting of an aneurism on June 12 last, after the ART NEWS had gone to press with its June issue.

He was born in New York in 1855 and educated at Phillips Academy, Andover Mass. and at Yale, where he was graduated in 1875. He studied abroad for three years, and on his return was admitted to the bar. Born to a modest fortune he preferred art to law and returning to Paris in 1883, he studied under Boulanger and Lefebvre. He returned again to New York in 1883, and became a member of the Society of American Artists and an Associate of the Academy. He was a member of the Art Jury at the Pan-American Exposition at Buffalo in 1901, and of the University, Metropolitan, Players, Century, and Ardsley clubs. He never married. A strong draughtsman, good colorist and sympathetic painter, a man of broad and rare culture, a writer of charming style, and blest with a kindly and gentle personality, Mr. Isham was greatly beloved and esteemed and his loss is widely mourned. His will disposed of an estate of more than \$500,000. It gives all the decedent's paintings, family silver, plate and bric-a-brac to his sister, Mrs. Julia I. Taylor of 135 East Sixty-sixth street, with all his stock in 471 Park Avenue, Inc., and \$250,000 outright. Mrs. Taylor also gets one-third of the residuary estate. The remaining two-thirds goes to William B. Isham and Charles Isham, brothers, while Flora Isham Collins, a sister, gets \$20,000.

F. K. M. Rehn.

Frank Knox Morton Rehn, the well marine painter, died suddenly July 6, at Magnolia, Mass. where he had been a summer resident for many seasons. He was walking with his wife, when he became ill and was placed in automobile, dying before reaching his cottage.

Mr. Rehn was born in Philadelphia on August 12, 1848, and was the son of Professor Isaac Rehn and Abigail Frances Rehn. He studied at the Philadelphia Academy of Fine Arts and as a painter of marines, landscapes and portraits won many gold and silver medals and other prizes.

Mr. Rehn owned an apartment in the Chelsea in West 23rd st., New York. He was married in 1881 to Margaret Selby, of Philadelphia. He was prominent in the affairs of the Broadway Tabernacle Baptist Church, New York. He is represented in the Art Museums of Boston and Detroit, the Buffalo Academy and the Corcoran Gallery at Washington. He was a man of most sympathetic personality and an artist of real talent. He became a member of the National Academy in 1908, and was chosen President of the Salmagundi Club in 1910.

Max Weyl.

Max Weyl, landscape painter, died in Washington at the age of 77, July 6, after an illness of four months. He was born at Mühlen-on-the-Neckar, Germany, on Dec. 7, 1837, received a public school education and showed an early interest in art. From 1878 for several years he was engaged as a landscape architect.

Max Roose.

Max Roose, director of the Museum Plantin-Moretus of Antwerp, and a world-famous authority on Rubens and the Flemish painters, died on July 15. Max Roose was the author of "Art in Flanders," and books on Rubens and Van Dyke.

Two Artistic Personalities Gone.

The British art world is the poorer for the loss of two notable personalities, for death has claimed an eminent art expert in the person of Mr. Charles Davis, M. V. O. and another well-known authority on matters artistic in that of Mr. Edward Dillon. Mr. Davis began life as an art-dealer but soon received commissions to act as adviser in matters of art at various European courts. The late King Edward VII had the greatest confidence in his judgment, invariably consulting him in all questions of artistic importance, while at the same time Mr. Davis enjoyed equally the respect and trust of the private individuals with whom he came into contact.

Mr. Edward Dillon was a valuable contributor to the literature of the arts and a leading authority on the arts of the East. A man of quiet, unobtrusive personality, his erudition was yet, profound and far-reaching, an authority to whose opinion appeal was frequently made in cases of difficulty. The loss of both these gentlemen is an occasion for sincere regret.